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his 'Grámmar.' Only in some exceptional instances it would seem that a word of explanation has been left out. We miss a remark about the *phonetic* value of *x*, when used for *hs* (§38, n. 2; §42c; cf. Hempl, *Old-English Phonology*, §§60 ii, 84, 90, 4 n.). That no mention has been made of the relative particle *ðe* (cf. §82), that nothing has been said about the use of the strong and the weak form of the adjective, and almost nothing about the adverb (cf. §§68, n. 3; 71, n. 3; §73), can hardly be charged as a fault against a book which excludes word-formation and syntax. But this brings home to us again the urgent need of an adequate, up-to-date treatment of these important subjects. We have not yet a complete Old English Grammar.

Of additions and changes in detail we may mention the rule of the disappearance of medial *w* after consonants in West Germanic (§26, n. 3); the designation of the rune for *w* as *wyn*, no longer as *wén* (§26, n. 1; cf. *Gr.* 2, §171); the form **frignjan* as the prototype of *frignan* (§91, n. 8); the meaning '*einzelu*,' besides '*einzig*,' for the plural of *án*—apparently as an explanation of *ánra gehwylc* (§74). We are surprised to find *mugon* (§104) substituted for *magon* (*Gr.* 2, §424); *lësan* (*lesen*) (§93, n. 1; *Gr.* 2, §391, n. 1: *sammeln*) is ambiguous. Of misprints not mentioned in *Anglia*, *Beiblatt* vi, 129 ff., or *Englische Studien* xxii, 73 f., we have noticed in §24, n. 1, 1. line: Germ. *w*—*γw* for : Germ. *hw*—*γw*; in §19, n. 1, 3. line: §58 for : §59.

In summing up, we would say that Sievers has solved a difficult problem most satisfactorily. He has not said much that is new, but he has put many things in a new way. We venture to predict an extensive use of the book in Germany; and it seems to us that also in this country it could very profitably be used with advanced classes. Those who work with Sievers' *Grammar*, will make no mistake in securing this *Abriss* besides. It is an excellent work of its kind, similar to Joseph Wright's *Gothic Primer*, and may be especially recommended to those who have worked through the latter book.

FREDERICK KLAEBER.

University of Minnesota.

FRENCH LITERATURE.

Eugénie Grandet par Honoré de Balzac. Edited with introduction and notes by EUGENE BERGERON, Assistant Professor in the University of Chicago. New York: Henry Holt & Co., 8vo, pp. xxi, 280. 1895. With portrait.

La Frontière par Jules Claretie. Edited, with an introduction and explanatory notes in English, by CHARLES A. EGGERT, Ph. D., L. L. B., New York: William R. Jenkins, 16 mo., paper, pp. vii, 126. 1895. 25 cents.

Selected Essays from Sainte-Beuve. With introduction, bibliography and notes by JOHN R. EFFINGER, JR., Instructor in French, University of Michigan. Boston: Ginn & Co., 8vo, pp. xii, 118. 1895.

INCREASED attention has been called to Balzac in this country during the past year. Of much interest to English readers—who have not the Balzacian French under control—has been the appearance of a new and presumably superior translation of the novelist, with introductions by George Saintsbury. The edition is from the Macmillan house, is illustrated, and has, at present writing, reached its eighth volume. It has given an opportunity for renewed study of the author's aims and methods, and has allowed "another last word" to be said in criticism of his realism.

Of not less interest to teachers and students of French is the first American edition, in the original, of the masterpiece in fiction that is considered by many to be Balzac's best work. *Eugénie Grandet*, in an edition issued by Hachette et Cie., has been used to some extent in this country, but was, I think, found insufficient and incomplete. A very welcome addition to our material for teaching French literature is the full and well printed edition of Professor Bergeron. It supplies a real need.

The editor's preface of three pages addresses, to the student who is unacquainted with Balzac, some general suggestions upon the quality and nature of his theme. I have recently seen, in a short book-notice, this preface rated as "somewhat perfunctory." I think the criticism unjust; the fact, however, of such remarks being very general, may tend

possibly to render them unduly erudite. The introduction, devoted to the life and works of the author, gives in classified order the titles of the more important novels, followed often by pertinent and appreciative remarks upon their themes. Little or no comment is made upon Balzac as a painter of real life, or as to whether he "is so far from being a realist, in the general acceptation of the word, that even Victor Hugo is less a romancer." The text is preceded by a translation of a portion of Taine's essay on Balzac, in which Père Grandet is contrasted with Harpagon.

The copious notes are perhaps the principal feature of the edition. They are in the main very helpful to the student, though in several cases they appear unnecessarily full. The town *Saumur* is so important in the story as doubtless to justify the notice of about a page that is devoted to it; but the extended comments under *beau-père*, *Grand' Rue* (to which an entire page is given, deriving *grand* from *grandis*) and a few similar expressions, are possibly of doubtful expediency. The editor goes into etymologies to a judicious extent, but, as just hinted, I am sorry to see him cite in some instances the nominative (in others the accusative) case of the Latin. And in a text like the present one—which I judge no instructor would use with absolute beginners, explanations of the pronunciation of *six* and *sept* might well be dispensed with. The idiomatic renderings are especially good. The repetition, however, of annotations, in case of common expressions like *redingote* and *parents*, seems entirely uncalled for; the more so when, at the second occurrence, the text reads: *il n'a point de parents du côté maternel*. *Tenir de* is annotated three times, *prendre bon parti* twice, etc. Having in mind the best interests of the class-room, I should say that the editor's notes furnish, in the way of translations, too much aid rather than too little. The matter of referring the student to Littré for derivation may be just a trifle gratuitous; and the bringing in of Mrs. James Brown Potter on the occasion of an incidental mention of Marat in the text, may appear to some rather *tiré par les cheveux*. But however we may differ as to details of annotation, Professor Bergeron deserves our hearty thanks for making available, in a compact and attractive volume, this famous portrayal of what

Saintsbury terms "the pushing of thrift to the loathsome excess of an inhuman avarice."

La Frontière is the latest issue (no. 19) in the Jenkins series of *Contes choisis*. The original intention of this series, which was begun some ten years ago, appears to have been to offer, to readers of French in general in this country, reprints of short stories and *nouvelles* by some of the best French writers at a very moderate price. The early issues were without annotation or introductory notice of any kind, the lines were unnumbered, and typographical errors were by no means infrequent. More recently, however, a change has been noticed, in the line of better adaptation to the purposes and needs of class-room instruction. English notes have been appended to several of the earlier editions, and the latest numbers appear at first hand under the guidance of an editor. In the present one, Professor Eggert furnishes a letter from the author, a preface and introduction, a text with numbered lines and almost no misprints, and adequate notes. Such improvement in the editorial tone of the series is gratifying.

Jules Claretie is an "immortal" whom we are always glad to welcome. His popularity is increasing in this country as he becomes better known. One of his shorter stories has already appeared in an earlier issue of the Jenkins series. *Pierrille* is available (Macmillan Co.) in annotated form for use in schools and colleges. And I believe that the author's libretto of the opera *La Navarraise* has brought his name into much favor with the American public during the past winter. *La Frontière* is a decidedly interesting and touching story; its theme is patriotism; the scene is the Alpine frontier between France and Italy. The editing is very conscientiously done; the introductory sketch of the author is appreciative, and the notes are sufficiently full without being tiresome. The little volume is the best of the series, and furnishes, in handy form, excellent material for early reading.

Mr. Effinger's selections from the essays of Sainte-Beuve recall the little edition, of similar scope, of the *Causeries du Lundi*, published some time ago by George Saintsbury in the Clarendon Press Series. A comparison of the two editions shows that the American editor has, in the matter of attractive subjects and connected grouping at least, made some improvement upon the collection of his predecessor. Professor Saintsbury gave a larger number of selections, but only three of them were complete; and his desire to vary the subjects and periods as much as possible caused him to introduce extracts of relatively little or minor interest to the average student. The notes, however, which the English scholar appended were models of annotation, as indeed, to my mind, his notes uniformly are.

Mr. Effinger, on the other hand, has inserted fewer selections and made them complete; has also chosen subjects that are prominent and very attractive. Of the seven articles given the first two, upon *Chateaubriand*, are especially opportune and of twofold interest, as they furnish at the start the author's thorough discussion of his own method. The following *causerie*, upon *Madame Récamier*, not only presents an attractive subject, but is agreeably linked to the fore going articles by the intimacy of the two people concerned. The next essay entitled *Qu'est-ce qu'un classique?* is well placed and affords a practical, straightforward discussion of a pertinent classroom theme. After essays upon *le Roman de Renart* and *Alfred de Musset*, the group closes with an article on the French Academy.

The editor's notes are decidedly terse, and cover chiefly the proper names mentioned in the text. These biographical hints are at times so meagre as to fail to do justice to the writer in question; for example, the references to Musset (occurring before the essay upon him) and Lamartine. Almost no word of comment is offered on points of language, though an occasional aid in this direction would not have been superfluous, nor would it have swelled the notes to an undesirable extent. The Latin expressions found on pp. 86, 87, of the text might well have been rendered. Slips in typography may be noticed on pp. 27, 32, 51, 110, 117. The editor certainly deserves commendation for his happy choice of subjects, and instructors who do not lay too much stress on the matter of annotation will find the volume a very satisfactory basis of work.

B. L. BOWEN.

Ohio State University.

A NOTE ON THE TEXT OF THE Nero.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the *Tragedy of Nero*, Act iv, scene iv (*Mermaid Series*, p. 65) occurs the following passage:

His long continued taxes I forbear,
In which he chiefly showed himself a prince;
His robbing altars, sale of holy things,
The antique goblets of adored rust
And sacred gifts of kings and people sold.

The editor's preface calls attention to the exceptional vigor of the last three lines, but it has escaped his observation that they are a version of Juvenal, *Sat.* xiii, 147-149:

Confer et hos, veteris qui tollunt grandia templi
Pocula adorandae robiginis et populorum
Dona vel antiquo positas a rege coronas.

A comparison with this original suggests a much-needed correction of the English text. *Sold* is an awkward and obvious tautology with *sale* above. It is not in the Latin and may be got rid of by transfer of the *s* to *people*, reading:

And sacred gifts of kings and peoples old.

While on the subject, I may remark that this play is full of Classical reminiscences which have eluded the industry of the editors. On page 52, for example, occur the lines:

But it; to Nero's end this only way
Heaven's justice hath chosen out, and people's love
Could not but by their feebling ills be moved;
We do not then at all complain; our harms
On this condition please us.

A foot-note observes:

"On the torn margin of the MS. is written against the passage the following fragment of a quotation:—

. venturo
. liam pituro
. i
. jam, etc."

With the aid of these indications it requires no *Œdipus* to see that the poet is adapting Lucan, *Pharsalia*, i. 33 sqq.

Quod si non aliam venturo fata Neroni
Invenere viam
Fam nihil, O Superi, querimur: scelera ipsa nefasque
Hac mercede placent.

The original complimentary application to Nero is, of course, reversed.

On page 54 the lines:

The gods sure keep it hid from us that live,
How sweet death is, because we should go on
And be their bails

are modeled on *Pharsalia* iv, 519:

Victurosque dei celant ut vivere durent
Felix esse mori.

"Be their bails" I do not understand; qy., "flee their bails"? "break their bails"? or does "because" mean "in order that" here? On page 63 the quaint phrase "the love and dainty of mankind" is an attempt to render the "amor et delicia generis humani" of Suétonius, *Tit.* i.

On page 73 the lines:

"Each best day of our life at first doth go,
To them succeeds diseased age and woe,"

are a translation of Virgil's

Optuma quaque dies miseris mortalibus aevi
Prima fugit; subeunt morbi tristisque senectus.
(*Georgics* iii, 66-67);

and the two following lines:

"Now die your pleasures, and the day you pray
Your rhymes and loves and jilts will take away,"

contain a reminiscence of Horace's

Eripuere jocos venerem convivia ludos,
Tendunt extorquere poemata.

The "black frogs that croak about the brim" of "th' ill-favored lake" on the same page are Juvenal's "Stygio ranas in gurgite nigras," *Sat.* ii, 150.

There are other reminiscences of Lucan, Seneca and the writers of the "Silver" age, but I have no time to verify them and have, perhaps, given enough to show how the unknown author used his note book.

PAUL SHOREY.

University of Chicago.

CORRECTION.

In table of contents of May, 1896, under *Correspondence*, read F. J. Child for F. C. G. Child.